En allant chercher des obus (extract) PIA LINDMAN O Portes de ton corps Bles sont neuf et je les ai toutes ouvertes Elles sont neuf et pour moi se sont toute refermées FASCIA A la première porte La Raison Claire est morte Ton cell de gauche ainsi qu'une couleuvre glisse Jusqu'à mon cœur Et que se rouvre encore la porte de ton regard de gauche Storefront for Art and Architecture A la seconde porte Toutes ma force est morte C'était it en souviens-tu dans une auberge à Cagnes Ton call de droite paipitait comme mon cœur Tes paupières battent comme dans la brise battent le Et que se rouvre encore la porte de ton regard de droite Entends battre l'aorte El toutes mes artères gonfiées par ton seul amour Et que se rouvre encore la porte de ton oreille de gauche Tous les printemps m'escortent Et l'oreille tendue entends du bois jali Monter cette chanson de l'amour et des nids Si triste pour les soldats qui sont en guerre Et que se rouvre encore la porte de ton oreille de droite A la cinquième porte C'était l'en souviers-tu dans le train qui revenait de Grasse Et dans l'ombre tout près tout bas Ta bouche me disalt Des mots de damnation si pervers et si tendres Oue je me demande of mon âme blessée Comment alors j'al pus sans mourir las entendre O mots si doux si forts que quand /ly pense il me semble que je les touche Et que s'ouvre encore la porte de ta bouche A la sixième porte Ta gestation de putréfaction & Guerre avorte Voici tous les printemps avec leurs fleurs Voici les cathédrales avec leurs encens Voici tes aisselles avec leur divine odeur Et tes lettres parfumées que je sens Et que se rouvre encore la porte de ta narine de gauche O parfums du passé que le courant d'air emporte Les effuves sains donnaient à tes lêvres le gout de la Odeur marine odeur d'amour sous nos fenêtres mourait Et l'odeur de orangers t'enveloppait d'amour Tandis que dans mes bras tu te pelotonnais Quiête et coite Et que se rouvre encore la porte de ta narine de droite A la huttème porte Deux anges jouffus veillent sur les roses tremblantes qui supportent Le ciel exquis de la taille élastique Et me voici armé d'un fouet fait de rayons de lune Les amours couronnés de jacinthe arrivent en troupe Et que se rouvre encore la porte de ta croupe A la neuvième porte Il faut que l'amour même en sorte Vie de ma vie Je me joins à toi pour l'éternité Et par l'amour parfait et sans colère Nous arriverons dans la passion pure ou perverse Selon ce qu'on voudra A tout savoir à tout voir à tout entendre Je me suis renoncé dans le secret profond de ton amour O porte ombreuse à porte de corail vivant Entre les deux colonnes de perfection Et que se rouvre encore la porte que tes mains savent si Guillaume Apollinaire

In the fourth face I used magnet buttons to nail my lower lip. I in the fourth face I used magnet buttons to nail my lower lip. I in the fourth face I used shall be beauth my chin. I expected finally fixing it to a sale plate beneath my chin. I expected this girmace to be particularly difficult, because the exposed lower lip would my out. However, I was able to keep saliva uniming down the lip.

For the fifth face I used nubberized hooks to horizontally expand my rosatils. The pulling of the nostrils had the effect of raising my upper lip and mader mel look like a rodent.

In the suff face I used two metal rods of difficent lengths: one to bush up my left experiency and the other to push up the right corner of my mouth. I had difficulty keeping my saliva my, lips forced open by the rod. The rod pushing my eyebrow kept brushing against my eyebrates. I fried not to blink.

For the seventh face I hottled two nubberized metal blocks for a steel farme. Lies sliding doors pushing my lips forces and two ansiet to even maint.

For the eighth face I bottled two nubberized metal blocks to a steel farme. Lies sliding doors pushing in the blocks to a steel farme, Lies sliding doors pushing my her blocks to a steel farme, Lies sliding doors pushing my her blocks to a steel farme. Lies sliding doors pushing my her blocks to a steel farme, Lies sliding doors pushing my her blocks to a steel farme. Lies sliding doors pushing my her blocks to a steel farme, Lies sliding doors pushing my her blocks to a steel farme. Lies sliding doors pushing my her blocks to a steel farme, Lies sliding doors pushing my her blocks to a steel farme. Lies sliding doors pushing my her blocks to a steel farme, Lies sliding doors pushing my her blocks to a steel farme, Lies sliding doors pushing my her blocks to a steel farme Lies sliding doors pushing my her blocks to work the pushing out of my mouth, while my clenched lips kept it hadde. The corners of the sheet caused the left of my thanks the pushing out of my mouth, while my clenched lips kept i













But because silviprer cont rack over another primoring the layered that video, we have want seems to be a multitude of voices. Pursues with research, overlap and bend into a numerur of indistinguishable and several properties of the video make certain which and several properties of the video make certain which was a count, but this higher and lower pitches in he viceo make certain or words and pitches in he video make certain which we work and pitches in he video make certain which we work and pitches in he video metal subject properties of the video metal subject properties of the video metal subject properties of the video was of the subject to constitute of the spanatus, solden collection of the spanatus certain to the spanatus, solden or layers and his pitches and video metal subject properties of the video was of the subject to constitute of the spanatus certain to subject produces and committed the constitute of the subject produces and committed the constitute of the spanatus certain to the subject produces and committed the subject produces and committed the constitute of the subject produces and committed the constitute of the subject produces and committed the constitute of the subject produces and continue to the constitute of the subject produces and continue to the constitute of the subject produces and committed the constitute of the subject produces and continue to the subject produces and continue to the constitute of the subject produces and continue to the constitute of the subject produces and continue to the constitute of the subject produces and continue to the constitute of the subject produces and continue to constitute and the continue to the subject produces and continue to the constitute of the subject to constitute and the constitute of the constitution of the subject to the constitution of the subject to constitute and the conduct and the conduct and the conduct and the conduct and the

PIA LINDMAN FASCIA



SEPT 19 - 0CT 28, 2006 Opening Reception TUESDAY SEPT 19, 2006 6:30 - 8

Storefront for Art and Architecture



The tracage's design most steer to Informatis concert a doubt now we comenipate the division of inside from outside, which remains a fundamental preoccupation for architecture. Since her earliest performances, one can trace a constant attempt to question binary relations such as inside/outside and gender dictotomies, which now culminates in this investigation into the workings of the Storefront façade. This aspect of the facade as an attempt to break the wall

he has exhibited and performed among others at the Museum of collution Art The MIT Makeum, R.S. I Content Pro-clude Art The MIT Makeum, R.S. I Content Pro-clude and Pro-clude Art The State (PERFORMA RO), the Vero List Conte of the Mitchiell Content of the Mitchiell Content of the Content and Public Art The Mitchiell Content of the Content of the Mitchiell Content of the Mitchiell Content of the Public Art The Mitchiell Content of the Mitch

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Storefront for Art and Architecture 97 KENMARE STREET NEW YORK NY 10012 TEL 212 EVENE, SINGIPULINGUES, ON YORK NY 10012 TEL 212